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ABSTRACT

In Sofia, Bulgaria, at the Institute of Suggestology headed by Dr. Georgi Lozanov, yoga relaxation has been combined with the Mauger oral method to produce a unique system of foreign language teaching: Suggestopedia. In a pleasant classroom, 12 students sit in specail chairs in front of a teacher individually trained in the foreign language and in "suggestion." Classes meet six days a week for four hours. Each of the three courses in a given foreign language lasts a month. During the initial course, students memorize some 2,000 word-groups and corresponding grammar. A class session consists of three parts: (1) conversational review of previous lessons; (2) presentation of new material in the form of "realistic" dialogues; (3) the seance or relaxation session during which the new material is reinforced by the following techniques: coordination of sound and image; various intonations in the repetition of a given phrase; a background of 18th century baroque music; the acting out of the text. The seance features a coordination of breathing rhythm, speaking rhythm, and music rhythm and produces both relaxation and concentration. It is claimed that suggestopedia speeds up the assimilation of the basic elements of a foreign language and eliminates the stress of an intensive course. (Author/AM)

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THE LOZANOV LANGUAGE CLASS

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THE LOZANOV LANGUAGE CLASS

The method elaborated by Dr. Lozanov and his colleagues at the Institute of Suggestology in Sofia is called Suggestopedia and implies the application of Suggestology (i.e., parapsychology) to pedagogy or the educational process. The Lozanov system has been, and is indeed currently being used in a number of Bulgarian schools for the teaching of a variety of subjects, especially those sequential disciplines such as mathematics which depend, at least initially, on a foundation of memorized facts. However, the principal area of concern of the Lozanov Institute has been the teaching of Western foreign languages, although experimental courses in Russian have also been taught by staff members. From 1965/66 to 1970/71, for example, more than 1,800 persons took instruction in Western languages at the Institute of Suggestology. Each language course lasts from 25 to 30 days; three courses of one month each have been, or are being developed for French, English, German and Italian. A language class lasts three to four hours a day, with two breaks of 15 minutes. Classes meet six days per week, including Saturday, at one of the following times: 8:30 a.m. to 12 noon; 1:30 to 5:00 p.m.; 5:15 to 8:45 p.m.

For the learning of the basic elements of a foreign language, the Institute believes that intensive sessions produce better results than, say, several fifty-minute periods spread out over the week or school year.

Although enrolment in a given course is voluntary, once students have signed up, they are expected, indeed required, to attend every class-session. Emphasis is placed within the Institute not only on a pleasant atmosphere but also on the learning of much material. During the initial course in French or English, for example, students are expected to memorize (and use in class) 1,800 to 2,000 word-groups and corresponding grammar. During experiments to test how many words students could learn in one class-period, some students learned as many as 1,800 words in one day; this is not generally the case, however. Contrary to some extravagant rumors that have been spread in North America by certain commercial organizations, the norm is about 80/100 words per class-session. No smoking is permitted in the Institute itself, students are supposed to come to class "in good shape," and an atmosphere of discipline and concentration is maintained in the classroom in addition to one of relaxation. Bulgarian students are highly motivated to learn foreign languages not only because of the salary supplement involved for future professionals but because of the greater access foreign language knowledge provides to various non-Soviet sources of information.

The standard class size at the Institute of Suggestology is twelve students: six males and six females. Quite apart

from any symbolism one might wish to attach to these twelve "disciples," twelve is an "ideal" number in that it is divisible by two, three, four and six for such classroom activities as plays, games, conversations. A better classroom current is created by the alternation in the seating arrangements of six boys and six girls in a circle (or semi-circle) facing the teacher. Each of the four language classrooms in the Institute has a bright and cheery appearance (the importance of the environment and of its influence on teacher and students is emphasized in Suggestopedia as in Soviet-oriented psychology generally); lighting is soft and unobtrusive. In each classroom there are twelve specially constructed chairs (or chaises longues) arranged in an open circle for the students; the instructor's chair stands at the head of the class. These "armchairs" may be used as writing desks and also, in a reclining position and with the "desk" flipped down, for relaxation. Two loudspeakers for music broadcasts are located on the wall at the front of the room; a near-by television set is occasionally used for the presentation of language classes. Although the classrooms are small by our standards (four by five meters), a stage area is set aside for the performance of simple plays based on the lesson dialogues.

In the basic, or initial, course in French or English, there are currently ten lessons, comprising ten lengthy dialogues. Each dialogue contains 180 to 200 new words and expressions. According to Dr. Lozanov and his colleagues, the more words given, the better the students' memorization of vocabulary.

Words are memorized, not in isolation, but in their "real-life" context, i.e., in short sentences or phrases that are part of a given dialogue. Songs, jokes, puzzles and anecdotes are included in the various dialogues; singing, for example, is considered to be especially helpful in the learning of a foreign language and many foreign songs are sung in class as an aid to vocabulary-learning, intonation, pronunciation, the overcoming of psychological inhibitions. At the conclusion of each dialogue, grammatical explanations are provided. Fixed exercises are not included in the manuals, as the exercises used depend on the level of the class. Gymnastic exercises take place, when necessary, either in the classroom itself (gymnastics is used to teach numbers, for example) or in the Institute courtyard (pleasantly filled with roses in the spring).

The three/four hour class usually comprises three distinct parts which the Institute staff calls the "suggestopedic cycle":[1]

a) Previously learned material is reviewed (following the general outline of the Mauger or direct method) mainly through conversations between teacher and student, student and student.

b) New material, in the form of realistic dialogues and situations, is presented in a somewhat traditional way, with the necessary grammar and translation. Apart from grammar and translation, the lesson is conducted entirely in the foreign language.

c) During a one-hour "séance" (or session), the new material is "reinforced" or repeated twice in a manner reminiscent of the television commercial or Sesame Street. The language dialogues

are initially presented in a precise rhythm but with varying intonations and a coordination of sound and printed word or image. During the second presentation, the lesson dialogues are acted out by the instructor (but again according to the "correct" rhythm) over a background of calm, pleasant, slow-moving music. Throughout the entire séance (the word is used here in its French sense), the students lean back in their chairs and breathe deeply and rhythmically. The relaxation techniques are adapted from Savasana Yoga and contribute to the "alpha state" of rest at the end of the day.

ORAL REVIEW AND PSYCHOTHERAPY

In the review of the previous day's material, conversations may involve the actual situation presented in the appropriate lesson-dialogue or may take the form of short sketches or plays in which the language material is used in new situations. Two, three, four or six students may take part in these sketches; occasionally a longer "play" is created in which all the students have a given role to act out. As in a seminar, the circular arrangement of the chairs provides for a "free" and spontaneous exchange between members of the class or between teacher and student(s), even when the entire class is seated. In this oral review,[2] the audio-visual or direct method is generally used. However, members of the Institute are opposed to language laboratories, rigid structural exercises and mechanistic repetition of language patterns. All these are considered dehumanizing

(which indeed they are, in the opinion of many language teachers). According to the Institute's program planners, A. Novakov and K. Pashmakova, language learning should be a creative process; the emotion involved is considered more important than structural exercises; indeed the word "exercise" itself has negative overtones which derive from the traditional school curriculum. This lack of fixed exercises constitutes a possible defect in the Institute's language manuals and programs as pre-determined oral and written exercises provide for controlled checks on the correctness of language usage. However, teachers in the Institute's classrooms do correct language errors, although not according to a rigid pattern. Language activities (or exercises) used in the first part of the class include: the improvisation of a different ending to a given dialogue; the telling of a story based on the lesson using the appropriate emotional tone and a given verb tense (the compound past in French, for example); the recitation of poems and proverbs. In the "oral review," emphasis is placed on change and variety: from the description of one's apartment, for example, to singing, to the acting out of a given scene. The students are given certain problems to solve and they engage in competitions. In the so-called "micro-studies," attention is given to precise questions and answers: "What should one do in a hotel room if the bathroom taps aren't working?" (One might add that this is a common tourist problem in Bulgaria !) Vocabulary and grammar count here. With the so-called "macro-studies," emphasis is placed more on information and content. Sample question:

describe to your friend (or class-mate) the Boyana church (one of Bulgaria's most important medieval churches, containing beautiful 13th century frescoes). For the "macro-studies," students may be led into the street (or out into the countryside) for spontaneous foreign language practice; they may be required to eat in French/English, rent a hotel room in French/English, describe a Bulgarian monument in the appropriate foreign language. Students also compose small "plays" based on the lesson dialogues. At the conclusion of the course, a one-hour play is written by the students and the roles are distributed by the teacher. In this final play, gestures, facial expressions and the like are evaluated, together with the quality of the language used.[3]

In all these "exercises," the student is encouraged by a positive, yet authoritarian, teacher to react spontaneously to a given situation in the foreign language. As was shown, for example, by Robert Rosenthal in Pygmalion in the Classroom, the teacher's personality often has a very decisive influence on the students' performance. Dr. Lozanov insists that the teacher must play the proper role in class and stresses the importance of the teacher's voice, gestures and facial expressions when he or she faces the students. For a period of three to six months, the Institute's teachers are individually trained in psychology, singing and acting, among other disciplines. They must know how to maintain their authority, on the one hand, and be able to develop their intuitive understanding of the students, on the other. In the teacher-student relationship, which is characterized by

distance as well as closeness (this is true of Bulgaria as of Eastern Europe generally), the teacher must be able to develop each student's ability in the language in addition to the conversational ability of the group as a whole. Group techniques are taken from Soviet-oriented psychotherapy which aims to restore the group and consolidate its relationship to the environment. The group must be "good" (i.e., highly motivated) as well as relatively homogeneous - that each student can take from the group (including the teacher) those psychological and linguistic elements that he or she needs.

According to Dr. Lozanov's experiments, student expectation is highest when the teacher's authority is maintained and when the educational institution where the student is enrolled enjoys great prestige. Authority also affects memorization; Dr. Lozanov has found that one remembers best what comes from an "authoritative source," i.e., a great writer, a renowned actor. In the correction of student mistakes in the foreign language, authority is used but negativity is avoided; mistakes are corrected, although not in a "severe" or intensely "critical" way. The students are expected to know the appropriate materials but they must also be inspired with confidence in their own ability and in the powers of the human mind. In this "positive" atmosphere, even the word "difficult" is avoided. One language text used in Bulgarian schools evidently begins with the sentence "English is a difficult language"--thus immediately creating a psychological block in the student's mind. He or she is convinced, from the

very beginning, that English will be too difficult to learn and therefore stops trying to master the language. So that the students can regain the child's ability to memorize and imitate, games, songs and plays are used to realize what Dr. Lozanov calls the opposite of authority: the process of "infantilization," i.e., child-like (but not childish) spontaneity and enthusiasm. At the start of the course, to help overcome inhibitions, the class-members are introduced to each other and each one is given a new (foreign) name and biography (or role to play). During the class period, a student may make mistakes in the foreign language, but these mistakes will be committed, not in his own, but in someone else's name. This technique is especially valuable, according to Dr. Lozanov and his staff, when the student in question occupies an important position in the workaday world and is suddenly obliged to learn a foreign language at the beginner's level. Such a student will have many inhibitions since he is used to exercising his authority and showing a certain professional competence in the "outside" world and now finds himself, in the classroom, in the opposite situation. Through role-playing the student comes out of himself and forgets his personal worries and neuroses. He (or she) will live imaginatively with this new and foreign identity throughout the course.

In addition to having a psychological purpose, role-playing --or the assuming of a new name and biography--has a phonetical intent. Each "identity" assigned contains repetitions of one or more phonemes that Bulgarians find difficult to pronounce.

In the introductory English course, for example, one finds "roles" like the following: Peter Reeves, an engineer from Crief; Geoffrey Jackson, a general manager from Gildredge; Arthur Parker, an artist from Bath. In the case of the sound on in French, a student is given the name "Léon Dupont," told he lives at "11 (onze), rue Napoléon," that he works as a "maçon" (mason) by building "des maisons" (houses). In English, the th sound is especially hard for Bulgarians to pronounce because the sound is nonexistent in the Bulgarian language; nasal vowels in French provide problems as Bulgarian is a consonantal language. In the retelling of someone else's story or biography, the students practise phonetics, but in a "human" setting, far removed from the mechanical (or mechanistic) one of the language laboratory. A student recites his own "story" in class, this story is then repeated by another student, and so on.

TRADITIONAL ELEMENTS

The initial presentation of new material in the Lozanov language class is made in a somewhat traditional way, in the manner of the grammar-translation method. This new material consists largely of dialogues and situations based on "real life," i.e., dialogues and situations with which the Bulgarian students are familiar. In the more advanced lessons in the manuals, narrative materials are included in which the vocabulary and grammar are based on the appropriate dialogues but in which the style is written, rather than oral. These narrations are used for reading passages and, in effect, reading as well as

translation is carried out in the second part of the class period. Dialogues are, however, considered closer to real, or everyday, life because of the oral communication process involved. In addition, according to Dr. Lozanov and his staff, the word "dialogue" has few negative overtones, as opposed to the word "lesson." While there are certain constants in the Lozanov method (the séance, for example), the material of the language programs must be adapted to a given environment, that of the students to whom it is addressed. Language programs suitable for Bulgarians could not, therefore, by definition, be used in North America.

In the ten dialogues of the first course (and in the dialogues of the other, more advanced, courses as well), emphasis is placed on vocabulary and content. New vocabulary items are underlined in the manuals and phonetic transcriptions are given for each new word. Emphasis in the dialogues is placed on group activities (hence the importance of verbs; all basic verb tenses are introduced to the students as soon as possible); in the dialogues as a whole and within each individual dialogue, attention is paid to a certain continuity of plot or anecdote. According to Dr. Lozanov and his staff, just as vocabulary items are more easily memorized in the context of a given dialogue (or "real-life" situation), so, too, events or activities are better remembered than static tableaux. (In addition, during the séance, a series of events is easier to act out and/or communicate "telepathically").

The ten dialogues for the first course in English have the

following pattern:

1) The students (Bulgarians playing English roles) are introduced to each other and each biography is outlined (name, profession, address and so on).

2) The "English" students are invited into a Bulgarian home (or apartment) and describe how they got there (methods of transportation used, for example) and what they see on arrival: rooms, furniture, colors, objects of interest.

3) The "English" students visit the Institute of Suggestology and are taken on a tour of the Institute: classrooms, labs, and so on. They describe the activities of the Institute's language students (in effect, their own activities).

4) In the fourth dialogue, the students attend a family party and describe the people to whom they are introduced (aunts, uncles, for example) as well as the food they eat and the activities (such as dancing) in which they participate.

5) The fifth dialogue is devoted to the daily round of activities common to the English and the Bulgarians: getting up in the morning; having breakfast, lunch and dinner; going to bed. Such frequent weekly events as shopping and going to the hairdresser's are described; personal holidays (a birthday, for example) are a subject of conversation as well as such national holidays as New Year's Day. Students learn the seasons and months of the year, the days of the week; they discuss travelling in general and travelling inside Bulgaria in particular.

6) While visiting Bulgaria, the "English" students change

money, take taxis, rent hotel rooms and describe the activities of the hotel staff; they also receive a general view of Bulgarian culture while viewing historical monuments.

7) In this lesson, a more extensive tour is made of Sofia, Bulgaria's capital, with visits to cultural monuments, museums and churches. Special attention is paid to the Alexander Nevsky cathedral, an imposing edifice in 19th century, neo-byzantine style which was erected to commemorate the Russian soldiers who fell in the 1877-78 war that liberated Bulgaria from the Turks; this church contains a remarkable icon museum. Such public buildings as hospitals and television towers are also part of the city tour.

8) The eighth dialogue is devoted to a meal in a restaurant and to the various items one might find on a menu. Bulgarian cuisine is contrasted with English cooking and eating habits in Bulgaria are distinguished from those in England--the English tea, for example.

9) The ninth dialogue concerns cultural life, with particular emphasis, as one might expect, on cultural events in Bulgaria and in England. The students attend a theatrical performance and describe what they have seen on the stage and during the various intermissions. Interest centers on Shakespeare, always a popular figure in the Soviet-bloc countries. Both in the lesson-dialogues and in the classroom-activities, the Lozanov method stresses the importance of the arts, especially the dramatic arts. The students talk about plays, films and literary works--both Bulgarian

and English--as well as concerts and operas.

10) During the tenth lesson, the "English" visitors go on an excursion into the Bulgarian countryside, describe vacation-time activities (fishing, mountain-climbing and so on) and compare Bulgarian past-times with English ones.

Following an East-European pattern, the Institute of Suggestology believes that a student should learn a foreign language by describing, at least initially, what he sees around him. The material presented in the dialogues must be emotionally relevant and interesting to the students so that they will be encouraged to remember it and will be motivated to use it in conversation(s). Materials are continually being tested for relevance in the classroom and those passages or texts which do not "go over" well are dropped. The material presented in class must also be of practical value as the students taking language courses at the Institute usually plan to use their language skills as guides or interpreters, if not necessarily in their professional work. According to Dr. Lozanov and his staff, the material presented must also be "pleasant," which means that disagreeable situations, quarrels and violent conflicts are avoided, in addition to excessively negative comments. One remembers best what is emotionally positive. In the first course, Bulgarian history and culture are outlined in the foreign language while the student plays the role of an English/French/German/Italian visitor to Bulgaria; the second and third courses deal with the appropriate foreign country (or countries) and tapes and slides are used (or are being prepared) for volumes II and III of each language series. In this way, Bulgarian

students move from the familiar to the foreign, or exotic. Second and third courses have yet to be properly developed for some of the foreign languages taught at the Institute, however. The basic or initial course is the one that has been the principal object of attention so far as it is much easier to measure results with actual beginners.

Special language manuals have been prepared by members of the Institute of Suggestology "for Bulgarians," as Bulgarian students need to use, on many an occasion, different words from those contained in such standard lists of basic vocabulary as le français fondamental. Frequency lists have been established for each course or language taught but frequency has a "psychological" as well as a "statistical" meaning for the Institute staff. Words chosen must have appropriate emotional overtones in addition to being of frequent occurrence. Borrowings were made from a number of Western and East-European sources (Mauger method, Yugoslav and Polish manuals, Soviet texts) but Bulgarian local color and vocabulary items for Bulgarians were injected into the course manuals. The students learn the foreign language but in a familiar context.

In the introductory course, listening comprehension and speaking are emphasized more than reading, writing and translation. Before the beginning students see the textbook, they spend their first five days in a purely oral course. After this "direct" entry into the foreign language, it has been found that class-members read (as well as speak) more easily.

Individually and in chorus, students begin reading the lesson-dialogues after the book has been given them with "great ceremony" on the sixth day. (The ceremonial presentation, with flowers and cards bearing the students' names, emphasizes the importance of the textbook). After completion of the five-day oral introduction, the teacher gives the necessary grammar and translation in the presentation of the new lesson. Translation is especially used for those foreign words and expressions which have a completely different form or sound from their Bulgarian equivalent and whose meaning would be difficult to guess in a given context. Although grammatical explanations are included at the end of each lesson-dialogue, these are mainly used for reference by the student; wherever possible, within the class-session itself, grammar is presented indirectly--through the language material. Apart from grammar and translation, the lesson is conducted entirely in the foreign language--thus following the precepts of the audio-visual or direct methods. Written work, which takes the form of letters, diaries, short essays based on the language dialogues (the change from Cyrillic to Western alphabets is often bypassed as many students have already studied one Western language in school), is done largely at home, except for various tests at the beginning and end of the course. From time to time, tests may be given in class while the month-long course is in progress.

The introductory course contains an "opening period" of about four days during which time the students are tested in a number of areas: general intellectual level; imagination and suggestibility;

general linguistic level; knowledge of the foreign language in question. As a result of these tests and an interview with the teachers at the Institute, the students are divided into a number of groups--preferably homogeneous ones. At the beginning and at the end of the course, each student is given the following tests (so that his progress in the foreign language can be measured, he does the same tests twice):

a) 100 words which have no associations with Bulgarian are to be identified or translated; these words will form (or have formed) part of the introductory course.

b) An oral dictation in the foreign language is to be translated by the student into Bulgarian. The teacher dictates the passage, sentence by sentence, after first reading it in its entirety, and the student writes down his Bulgarian translation. Insofar as this is possible, all basic verb tenses are included in this dictation.

c) Written translation of an unknown text from the foreign language into Bulgarian. The text contains at least 100 vocabulary items. The students have the text in front of them for "visual support" while translating it.

d) Five to ten questions are to be answered, in written form, in the foreign language. These questions comprise all basic verb tenses. Questions are of two kinds: elementary ones which require a simple, factual response; more complicated ones which demand a reply of several sentences from the student.

e) Five oral questions to which the student must reply while facing the other students in the group.

In these tests, two points per sentence are awarded for a correct reply; one point if minor mistakes are made; one-half point if the student appears to understand the question but cannot reply correctly; zero if there is no reply and no understanding of the question or text. Other tests used before, during or after the course may include: the description of a picture in the foreign language and/or in Bulgarian; the use of given words in sentences (written and oral); translation exercises (written and oral) based on the language dialogues; oral translation into Bulgarian of a dictation in the foreign language; ten questions in written form based on grammatical points. One of the final "tests" is, of course the hour-long play in which all the students act out a given role and demonstrate their command of the foreign language.

The energetic, dedicated, intuitive language teacher would probably find himself (or herself) on fairly familiar ground during the first two parts (oral review; presentation of new material) of the Lozanov language lesson. A good teacher--one who knows his field and who can communicate what he knows in a lively and interesting manner--is bound to enjoy success in the classroom, especially if his students are disciplined and anxious to learn. An intensive language course conducted with an excellent teacher and a small group of highly motivated students is bound to produce good results. Dialogues and singing--not to mention play-acting--have been circulating in language-classroom circles for some time, although Dr. Lozanov and his colleagues would appear to be the first to attempt to organize these various elements

into a coherent, scientific system and to combine medicine and psychology with language teaching. The teacher (or student) accustomed to the glossy pages, captivating illustrations and slick presentation of lesson materials in North American texts would probably be somewhat disappointed on seeing the manuals used at the Institute of Suggestology: mimeographed sheets bound together without any special visual interest. Whereas the Institute has scientific laboratories filled with expensive equipment for medical and psychological research and for the monitoring of the students' health while they are taking a given course, visual materials in the form of slides, films and televised presentations appear to be sparingly used in the classroom. Considerable use is made, however, of music: taped, recorded and live.

THE SEANCE: YOGA RELAXATION AND CONCENTRATION

While such elements of the Lozanov method as role-playing and group psychotherapy would be of interest to the North American language teacher, the truly original part of Suggestopedia (and the part that has generated all the excitement as a result of the publicity provided by the Ostrander-Schroeder Psychic Discoveries behind the Iron Curtain) is contained in the séance or session. One of the consequences of intensive courses--no matter how good the teacher and how intelligent the students--is fatigue and tension. This is especially true if the audio-visual method is used exclusively because of its emphasis on rapid-fire student response. To relieve the tired feeling at the end of the language class and to aid memorization in the

classroom itself of a large number of vocabulary items and corresponding grammar (80/100 words per day), Dr. Lozanov and his colleagues have created a one-hour "session" which is based, in part, on the two forms of Yoga concentration: outer/inner. The séance is divided into two parts: "active" and "passive" (or "concert"), with active or outward concentration preceding the rest and relaxation of passive (or inward) concentration (or meditation).

Teachers, who must be experts in their field, are individually trained at the Institute of Suggestology for a period of three to six months in the theory and practice of the method, in psychology (or parapsychology), singing and acting. Teachers from outside Bulgaria take a course in a language other than the one they will teach in order to get the "feel" of being a student; they also take theoretical courses from Dr. Lozanov and do practice teaching under the close supervision of such program planners as A. Novakov (in French) and K. Pashmakova (in English). Nowhere is the teacher training more in evidence than in the reading of the language dialogues during the two parts of the séance. Although the students have been specially trained to "receive" the materials during the "session," it is really at this point of the language class, more than at any other, that the whole burden falls on the teacher. The teacher must be able to visualize the material he or she is reading[4] and to project it into the minds of the students who, like the teacher, are in the "alpha state." After spending some two to three hours in animated classroom activity, the teacher must read the language material for one hour while maintaining a precise

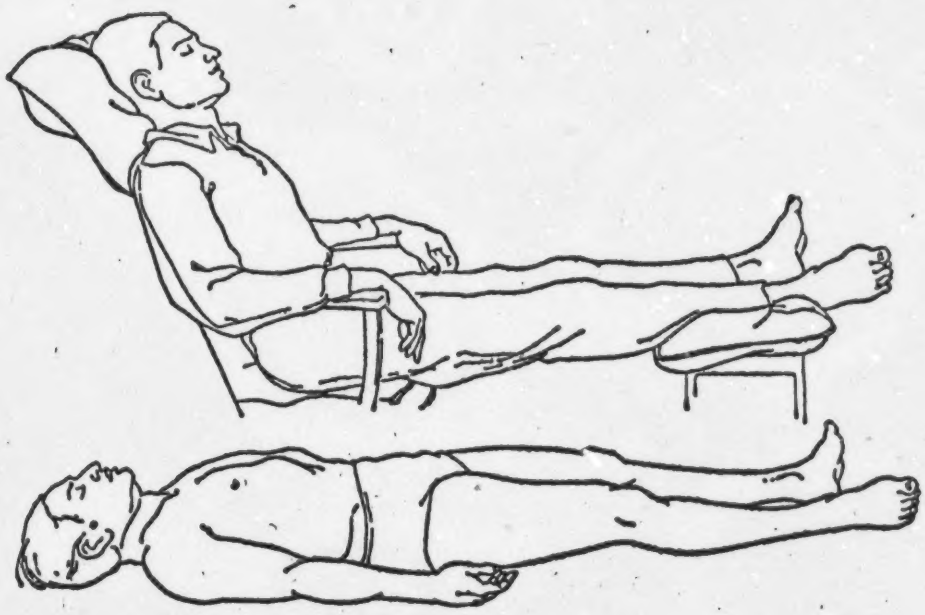
rhythm on the one hand and an inspiring tone of voice on the other. (According to Dr. Lozanov, there should be one, and only one, teacher per class. Hence the teacher must be energetic and dedicated enough to maintain the proper atmosphere during the entire three to four hours of the class-period). The teacher must know how to vary his or her intonation during the reading of the dialogue in the first part of the séance; during the second or so-called "passive" part, he or she must be able to accord the emotional content of the passage in question with the tone of the musical excerpts used as background. For the sending of "telepathic" thought (or images), the teacher must be in the same state of relaxed concentration as the students.[5] No wonder that a good deal of the "suggestopedic" training at the Institute of Suggestology consists of practice in the séance. The teachers are given exercises to develop their imagination, intuition and psychic powers; articulation and intonation are carefully worked on through listening to "model" recordings of the best teachers and through performance in class. During the period of practice teaching, the trainee's work in class is closely supervised and carefully recorded; after class, the trainee and his "professor" listen to the recordings together and discuss how these could have been improved.

If the teachers have been specially trained to project the language information during the séance, the students at the Institute of Suggestology have been specially trained to receive it. According to the precepts of Yoga, one cannot obtain concentration

if the body is in a tiring and uncomfortable position or if the respiration is disorganized and unrhythmical.[6] Since body and mind are closely connected, physical posture and correct breathing are essential to the fixing of attention. A state of physical relaxation realizes the development of intuition or, if you will, "psi perception," the alerting of the unconscious mind to the receiving of information that normal perception cannot pick up.[7]

The Yoga term for easy and comfortable posture is asana. In the Lozanov language class, the comfortable, stable position adopted by the students during the séance is the alternate Savasana pose which reduces physical fatigue and tension to a minimum. This posture may be modified to suit the occasion. During the first, or "active" part of the séance, for example, the students hold the language manual in front of them so that, by definition, their hands cannot hang limply over the arms of the chair as shown in the accompanying illustration. While the students were shown reclining in their chairs in films produced at the Institute during the 1960's, there is currently a tendency at the Institute of Suggestology to have the students sit straight up, with their feet planted on the floor. The relaxation procedures remain the same, however.

While no muscle relaxation as such is done in the language classroom, "the muscles of the students are relaxed." During a period immediately preceding the first day of language classes (this period probably coincides with the pre-course testing days), students are trained in relaxation in general and, more specifically



Posture for Meditation and Complete Relaxation (Top)

Savasana: the Dead Body or Corpse Pose (Bottom)

in how to relax, mentally as well as physically, the vital areas of the body. Just before the séance begins, class-members must be able, automatically, to relax the body as a totality.

While the teacher reads the dialogues during the one-hour "session," the students not only relax in their (reclining) chairs but also breathe deeply and rhythmically as a group. According to Yoga, rhythmic breathing enhances telepathy. If breathing is harmonized with the pulse of the body, it is said that the whole body catches the vibration and harmonizes with the will. "By unifying the vibrations of the body, a person can more easily impress his thoughts on others and attract thoughts of others keyed in the same vibration."[8] Respiration is disciplined during the two parts of the séance; the students are trained in advance to breathe in a relatively slow rhythm of 2/4/2 (two seconds' inhalation; four seconds' breath-retention; two seconds' exhalation). This rhythm accords with the teacher's reading of the language material on the one hand and, during the "passive" or "concert" part of the "session," both with the reading of the language materials and with the slow-moving beat of the music in the background.

Yoga believes that there is always a connection between respiration and consciousness and that respiration realizes concentration of the consciousness on a single object, idea or theme. The relaxation techniques adapted from Hatha Yoga (posture, breathing) are designed to aid mental concentration (as in Raja Yoga). Although the techniques used in the Lozanov language

method are similar to those that Dr. J. H. Schultz used in his autogenic training, Yoga emphasizes self-control and good health in contrast to the therapeutic aspect of autogenic training. Hatha Yoga stresses control of the body, while Raja (or royal) Yoga realizes control of the mind. Although mental and physical stress is alleviated during the relaxation session, the students' powers of concentration are considerably increased and they are able to "absorb" large amounts of language material in the classroom, without having to do any conscious memorization at home.

Scientific experiments conducted by the Institute staff before, during and after the séance have shown that the EEG records of students show a distinct increase in "alpha activity" as a result of the relaxation and rest, especially during the "concert" part. This "alpha state" is similar, but not necessarily equal, to the prominent alpha activity registered by Yogis during meditatio The alpha rhythm is generally linked with a relaxed state, on the one hand, and extraordinary feats of concentration or psychic powers, on the other.

Just prior to the **séance**, the students adopt a modified form of the Savasana posture, which posture will enable them to remain in a fixed, but nonetheless comfortable position for the approximate time of one hour.[10] Since the Savasana exercise of relaxation is performed internally, no evidence of muscle relaxation as such can be seen in the classroom. However, one may assume that the consciousness of each s dent in the group is placed on the various areas of the body (according to Yoga, there are sixteen vital ones)

and that, beginning with the feet, a firm but calm auto-suggestive order to relax is given to each area in turn. The consciousness is thus drawn through the legs (shins, kneecaps, thighs), abdomen, solar plexus, upper chest, spine, hands, forearms, upper arms. When the neck is reached, the "lower" body will be completely relaxed. Attention is then paid to the five key areas of the face: throat, back of head, jaw, eyes and scalp; each of these is mentally relaxed in turn. With the entire body relaxed, breathing slows down and the individual resembles a "corpse."[11] However, while the body looks like a corpse and the breathing is slow, the "vital breath" rises toward the head and the mind is alert. Savasana could be, and has been called "active passivity" as the subject consciously and intentionally withdraws himself from all parts of the body into the heart and achieves the same conditions as in sleep--except that he is awake.[12] The mind and body should not be permitted to fall asleep, according to the treatises on Yoga, and in the Lozanov language classroom, any sleeping students are gently, but firmly, re-awakened.

The correct posture (Savasana) and physical relaxation are accompanied by deep breathing. Deep breathing is especially refreshing in Bulgaria as, even in the nation's large cities, such as Sofia, the air is pure and invigorating. (Bulgaria has always been renowned for the quality of its air and water and is today, as it has been in the past, the site of numerous health resorts). No smoking is permitted within the Institute so that pollution and/or blocking of the brain waves is eliminated.

According to treatises on Yoga, complete Yoga breathing consists of a synthesis of the three manners of breathing: abdominal breathing, middle breathing and upper breathing; it is this form of breathing that one observes in the Lozanov language class during the séance. Correct breathing fills the three parts of the students' lungs (lower, middle, upper) in an equal manner, thus supplying their bodies with the maximum amount of oxygen and energy.[13]

One may assume that, before classes begin, students at the Institute of Suggestology are instructed to breathe properly according to an exercise like the following:

Empty the lungs by breathing out through the nose. (Yoga breathing should never be done through the mouth). Exhale very deeply so that the lungs are emptied of stale air. Pull in the abdomen as far as possible to help with the exhalation. Begin a slow inhalation through the nose (thus commencing to fill the lungs); continue breathing in through the nose and raise or distend the abdomen while slowly beginning to fill the lower lung. Continue the slow inhalation and distend the abdomen as far as possible and then the chest as far as possible, making this one single, wavelike movement from the abdomen upward. Continue the inhalation, drop abdomen, keep chest extended and raise shoulders. Slowly and steadily fill in this manner the lower lung, middle lung and finally the upper lung with air. At the top of the inhalation, after the lungs have been filled to their capacity, pause and hold breath for several seconds and then

start to exhale slowly through the nose. At the same time, drop shoulders, pull in abdomen, allow the body to relax. Empty upper, middle and lower lungs in the same, slow and continuous manner in which they were originally filled. Pull abdomen well in towards the backbone at the completion of the exhalation process so as to squeeze out all the stale air. Take another breath immediately; do not pause between breaths.

Correct Yoga breathing should be rhythmic as well as deep; one should breathe slowly as if sleeping. The aim is to obtain the right amount of air with the minimum expenditure of energy so that the "meditation" can go on for a long time, if necessary, without tiredness resulting. By breathing deeply in the slow rhythm of sleep, the Yogi can penetrate or experience in perfect lucidity states of consciousness that are inaccessible in a waking condition, i.e., the "altered states" of consciousness that are peculiar to sleep.[14] His perception (clairvoyance, telepathic powers) is thus considerably heightened. However, correct breathing must be practised for some time before the desired results are achieved. The novice in deep, rhythmic breathing almost always falls asleep as soon as he has reduced his respiratory rhythm to that characteristic of the state of sleep. While sleep is, of course, very refreshing, the Lozanov system is <u>not</u> based on sleep-learning and the students, therefore, must be trained to breathe deeply and in the proper rhythm while remaining awake and alert.

Books on Yoga insist that breathing should be performed according to a precise rhythm if the proper state of meditation

and relaxation is to be achieved. Rhythmic breathing is often given in a ratio of 1:4:2 for the three processes of inhalation, retention and exhalation respectively; some experts on Yoga, however, indicate that the three "moments" of breathing should be equal.[15] In any event, there should be no pause between breaths. Since timing and rhythm are intimately connected, the counts of the syllable OM (or AUM) are used, in Yoga, to measure the relative duration of the "in" and "out" breathings. As the novice becomes more adept, he may, for example, breathe in for four AUM's, hold for sixteen AUM's, breathe out for eight AUM's. The holding of the breath should not be lengthened too quickly for fear of injury to the lungs. Increased breath retention should be performed under proper supervision.

Slow, rhythmic breathing brings the mind under control and keeps it that way. It is well known that, if the mind is afflicted with sorrow or anger, the breath becomes irregular and broken--the exact opposite of the slow, smooth flow of the breath when the mind is calm. When there is calm concentration, the breathing becomes very slow; inversely, regulation of breath leads to alertness and clarity of mind. Asana (comfortable posture) + breathing (deep, rhythmic) = relaxation + concentration.

Concentration is greatly promoted, then, by slow, rhythmic breathing and, most especially, by the retention or suspension of breath.[16] The holding of the breath must, of course, be done easily and without any feeling of discomfort. Suspension of the breath has been much practised through the centuries by saints

and ascetics; during the period of breath-retention, for example, the medieval monks recited prayers and the ancient Yogis special mantras or mystic syllables. When the breathing rhythm is slowed down and the breath is suspended, psychic activity is stabilized and attention may be fixed on a single point, object, idea or theme. Yoga concentration is said to be of two kinds: outward and inward--with open or closed eyes. Outward concentration is on an external object, picture, image or symbol. Inward concentration is on the inner world within one's mind.[17] Just as the slow, rhythmic breathing of Yoga is used in the Lozanov séance, so also are the two forms of Yoga concentration. Outward concentration is used during the first, or "active" part of the "session"; inward concentration is part of the second, or "passive" section.

THE ACTIVE PART OF THE SEANCE

Throughout the "active" part of the séance, the students watch the language program simultaneously with its special reading by the instructor. On the printed page, the material-for-memorization is visually arranged in threes (as illustrated in the accompanying excerpts from the Institute's English manual) and each element of this threesome is presented orally with a different intonation. (Dr. Lozanov and his colleagues have also conducted experiments in which each phrase was repeated three times; it was found, however, that the Institute's students did not need all this repetition). In the "active" part of the "session,"

/THIRD SEANCE/ ТРЕТИ СЕАНС

/ ORAL COURSE / / УСТЕН КУРС /

At the Centre of Suggestology /sentə/ /sədʒestɔlədʒi/	В центъра по сугестология
T. Good afternoon /gu:d ˌa:ftəˈnu:n/	Добър ден.
How are you?	Как сте?
S. Thanks fine.	Благодаря много добре.
T. Who is absent?	Кой отсъствува?
Do you understand me, Irene? /ʌndəstænd/	Ирен, разбирате ли ме?
M. Yes, I understand you.	Да, разбирам Ви.
We understand you.	Ние Ви разбираме.
T. Do all the students understand me?	Всички ли курсисти ме разбират?
M. All the students understand you.	Всички курсисти Ви разбират.
Paul understands you.	Пол Ви разбира.
Linda understands you.	Линда Ви разбира.
They all understand you. /ðei/	Те всички Ви разбират.
T. Where do you study English?	Къде учите английски?
S. We study English in the Centre of Suggestology.*	Учим английски в центъра по сугестология.
T. Is the Centre a School for foreign languages? /fɔ:/	Центърът училище за чужди езици ли е?

*Since the publication of this manual, the Centre has been elevated to an Institute.

S. No, it isn't. — Не.
It is a scientific /ˈsaiəntifik/ institute. — Той е научен институт.

It carries out research work. /ˈkæriz/ /riˈsəːtʃ/ — Провежда научноизследователска работа.

There are 4 classrooms here. — Има 4 класни стаи тук.
There are 7 studies, — Има 7 кабинета,
three laboratories and — 3 лаборатории и една
/ləˈbrɔtəriz/
a control room. /kənˈtroul/ — командна стая.

T. What is the control room like lsik? — Как изглежда командната стая?
Is there a tape-recorder in it? /riˈkɔːdə/ — Има ли магнитофон в нея?
S. Yes, there are tapes too. /teips/ — Да, има ленти също така.

There is a gramophone with /ˈgræməfoun/ records. /rekɔːdz/ — Има грамофон с плочи.
T. There are no chairs in the class-rooms, are there? /tʃeəz/ — В класните стаи няма столове, нали?
S. No, there are only armchairs here. — Не, тук има само кресла.

T. Are there any desks? /ˈeni/ /desks/ — Има ли /някакви/ чинове?
S. No, there are square tables. /skweə/ — Не, има правоъгълни маси.
There is a blackboard on /blækbɔːd/ the wall. — На стената има черна дъска.

audio and visual elements are thus co-ordinated or combined; the students watch the materials and listen to them being read. Outward concentration on an external object (i.e., the printed text) is combined with an inner repetition of the words and/or phrases in the foreign language. Inner speech is considered to be of considerable importance in Soviet psycho-linguistics; Dr. Lozanov and his staff have found that "inner repetition" is especially helpful in the memorization of difficult foreign words (for example, those which bear no resemblance to their Bulgarian equivalents). Although there is no mysticism, whether of the religious or communist variety, in the Lozanov language class, the students repeat the foreign words and phrases to themselves during that period of rhythmic breathing when their breath is suspended or held--thus following the example, but not the purpose, of the ancient and modern Yogis.

In the reading of the three phrases in the foreign language, a fixed pattern is followed. The first phrase (or part of a sentence) is read in a normal, declarative tone of voice; the second phrase is read in a soft whisper (Dr. Lozanov and his staff have conducted experiments in subliminal suggestion and the "whisper" used for the second word-group imitates work done in these experiments); the third phrase, in great contrast to the second, is read in a loud voice and with a commanding tone. An example from the French manual follows:

L'Institut est une école de langues étrangères? (normal)	(Is the Institute a school for foreign languages?)

Ce n'est pas une école de langues étrangères. (whisper) (No, it isn't).

C'est un centre scientifique. (loud) (It is a scientific institute).

The tone of voice used for each phrase bears no necessary connection to the meaning of the word-group as such. The loudness or softness of the voice and the "quality" of the suggestion (straightforward; subtle; authoritative) are used for variety and contrast --and probably also to prevent the rhythmically-breathing students from falling asleep in class.

When the new material is presented in the séance (especially during the oral-introduction part of the course), the Bulgarian translation of each phrase or word group is given first. (Once the students have the textbook, this Bulgarian translation may be omitted during the teacher's reading of the text). The Bulgarian translation is for quick student reference and is considered necessary for older students who initially experience difficulties learning a foreign language by the direct method because they do not properly understand the meaning of what they are saying or hearing without some kind of "clue" in the native tongue. The Bulgarian equivalent of each foreign word or phrase is, however, read very quickly and in a relatively soft, neutral tone of voice--almost a monotone. Undue attention should not be drawn to it.

Since rhythm augments the sending (as well as the receiving) of thought or image,[18] each foreign language phrase and accompanying Bulgarian translation is read according to a precise rhythm; proper intervals must be maintained between each part of the "trinity." The teacher reads the language materials in the

following order and with the following timing: Bulgarian translation of phrase-to-follow (two seconds); foreign language phrase (four seconds); pause (two seconds). A simple example from the English manual follows:

Тя пита всички курсисти (Tia pita vsichki kursisti) (two seconds)	+	She asks all the students (four seconds) +

(two seconds' pause)

At eight seconds per Bulgarian translation and foreign language phrase, for the reading of each group of three phrases and appropriate Bulgarian equivalents, twenty-four seconds is required. The reading proceeds smoothly in the continuous rhythm of 2:4:2 until the end of the "active" séance or for a period of some 20/25 minutes.

While the teacher is maintaining the correct "reading rhythm," the students keep up the correct breathing rhythm. During the reading of the Bulgarian translation, they glance quickly at the right side of the page for the appropriate visual reference while inhaling during a count of two seconds. While the foreign language phrase is being read, the students simultaneously retain their breath for a count of four seconds, look at the appropriate part of the text (on the left side of the page), and mentally repeat to themselves the given phrase or word-group in the foreign language. During the "pause" in the teacher's reading of the text, they exhale (time: two seconds). They continue breathing without a break and follow the same procedure with the next Bulgarian translation and foreign language phrase.

THE PASSIVE OR CONCERT PART OF THE SEANCE

The "active" part of the séance is immediately followed by its "passive" or "concert" equivalent. During the second part of the "session," the students do not watch the printed text but, with eyes closed, they continue to breathe deeply while listening to a recording of excerpts of "classical" music over which the teacher acts out the lesson dialogue with an emotional or artistic intonation. The students are told that they are attending a concert and that they are to concentrate "passively" (or inwardly) on the lesson dialogue. "Freed from thought and worry, they rest." The music is pumped into the classroom through two loudspeakers (placed equidistant from the teacher on the wall behind him) and the material-for-memorization is read in a rhythm and with an emotion that accords with the music. (In actual fact, this rhythm of 2:4:2 is the same as in the "active" séance; in the "passive" part, however, rhythmic breathing is linked to rhythmic reading which, in turn, is linked to the rhythm of the musical excerpts). During the "artistic rendering" of the text (i.e., the intonation used suits the material), the Bulgarian students are emotionally involved with the "pleasant, psychologically true" material and mentally re-enact the scene while concentrating on the music (or, in other words, their attention to the language material is "passive"). It might be noted here that Bulgarian students, in contrast to North American ones, are in the pre-television phase of development and hence have preserved

their imaginative powers intact; imagination is usually dulled by the constant watching of T.V. programs. By imagining the situation described by the text as if they were at a concert listening to "program music," the students realize a process which A. Novakov calls "intériorisation du langage." According to the Lozanov experiments, this "interiorization of language" furthers the students' ability to speak and communicate as well as memorize.

For the "concert" part of the "session," musical excerpts are chosen from 18th century baroque instrumental music (concerti, concerti grossi) according to what the Institute members call "suggestopedic" criteria. Rhythm, melody (or emotional tone) and instruments are considered from the vantage point of Suggestopedia; certain rhythms, certain melodies, certain instruments contribute to a state of relaxation and meditation and hence to an increase of alpha waves in the brain. Before outlining the precise progression of musical excerpts used for the "concert," let us consider the principal characteristics of baroque instrumental music (1700-1750) which would make it appropriate for use in the final section of the Lozanov language class.

a) Structure and Symmetry. Baroque composers tended to unify a movement (or work) by employing the same themes, patterns and figuration throughout. They showed a predilection for Binary form (as opposed to the Ternary, or tripartite, form of the classical period) because the somewhat rigid and formal shape of two-part form fitted in well with the ideas of an age devoted

to reason and clarity of expression.[19]

Baroque practice favors the clear, unequivocal statement of the main key (or tonic) at the beginning of a composition and the use of a well-defined key throughout a given movement.[20] With regard to the choice of key for the various movements of a concerto or symphony, the first and last of these are in the Tonic key, as a matter of course, although the mode (major or minor) may vary; the slow movement is usually in a key that is in some close relationship to the Tonic. Chords, rather than freely counterposed melodic lines, determine harmonic motion. The tonic and dominant chords are all important, as are strongly defined cadences, because these emphasize the main key. The period 1700-1750 did not favor the harmonic experimentation of the 19th century (especially the Romantic period) or even that of the early baroque period of Monteverdi (1567-1643). Harmonic progression tended to be standardized during the later baroque era with progression by fourths or fifths predominant over a ground or figured bass. Dissonance was used, but in a uniform way and only as a kind of balance to the general consonance that prevailed in melody. Rhythm was generally subjected to rigid metrical control with one tempo, fast or slow, per movement.

The baroque era believed in the power of music to influence or move the human soul but in contrast, say, to the passionate sweep of Romantic music, the appeal of 18th century music was largely directed to reason: the "affections" or "passions" in the sense of the spiritual movement of the mind. It was largely in

order to follow the "Doctrine of the Affections" that most baroque compositions used only one main thematic idea throughout (one theme = one affection), although variations on a theme were widely used. The baroque faith in music's power, indeed its obligation, to move the "affections" (in the sense of liberating the mind from earthly concerns) is also typical of the "sacred" forms of Indian music,[21] although, of course, Indian and Western music belong to different musical systems and traditions. Such characteristics of baroque compositions as unified tonal and rhythmic schemes and the use of one basic melody or theme to correspond to one "affection" lead to possible analogies with the raga in Indian music with its unity of emotion and mood.[22] It is entirely likely that, by using baroque music in the language class, the staff members of the Institute of Suggestology are trying to create the same conditions for "meditation" as Indian music did (and still does) for the Yogi.

b) Love of contrast. The baroque era favored contrast, as well as symmetry. Elements of contrast include the following:

i) contrasting largeness of sound. Piano (soft) and forte (loud) were used to indicate dynamics during this period in a manner similar to the use of light and shadow in baroque painting. "Terraced dynamics" or sudden changes from one dynamic level to another without crescendo or decrescendo were also characteristic. Often, however, only one dynamic level was indicated for an entire movement. The preceding, or following movement would be in the opposing dynamic level. (An analogy could be made here to the

use of contrasting intonations during the "active" *séance*).

ii) contrasting sounds of different instruments. In the *concerti grossi* of the period bright versus dark sounds resulted from the tones of the woodwinds or high trumpet as opposed to the rich homogeneous sounds of the strings. (As we shall see, the "passive" *séance* favors the sounds of contrasting instruments).

iii) contrast in "affections" and hence in movements. Although the *concerto grosso* and symphony of the baroque era contained three movements (fast/slow/fast following the Italian overture or slow/fast/slow following the French overture), there were two main *tempi* or moods, alternating one with the other. The *allegro* (*gai*) mood or tempo was characterized by disjunct motion and staccato or semi-staccato articulation, short notes (clearly separated or disconnected one from the other), clarity of attack, diatonic scale materials.[23] The *adagio* (*lent*) movement or tempo with its expressive, lyrical mood was characterized by conjunct motion, primarily legato articulation, sustained tone, long notes and chromatic scale materials. (As we shall see, the language materials during the "passive session" are read against a background of slow movements because of their inherent qualities. Fast movements, which are used to end the *séance*, are played only after the reading of the language dialogues has been completed).

c) *Use of the basso continuo and emphasis on the melodic line*. Another element of baroque contrast is the treble/bass polarity produced by the use of a *basso continuo* (bass accompaniment) in opposition to the "soprano" line expressing the melody.

This contrast between the upper and lower parts of the music had its origins in medieval and Renaissance solo songs with lute accompaniment and, most especially, in early 17th century Italian monody (derived from the Greek and meaning "singing alone") for solo voice and continuo. The soprano voice--whether male or female--was the ideal; the melodic line imitated the rise and fall of the speaking voice in musical pitches but with the difference that the effect of the various emotions was emphasized in the height or depth, angularity or smoothness of the line. While the melodic line, sung by a "high" voice, imitated the passions or the "affections," the slowly moving sustained bass tones of the accompaniment provided harmony and rhythmic balance.

In the later baroque period, the voice in "monody" tended to be replaced by the violin, considered to be the instrumental counterpart of the human voice; in the instrumental music of the period, the violin emulated the voice in its technique of clear, delineated tone production and also in its expression of the moods or "affections." The continuo, which provided the bass accompaniment and which was part of all baroque chamber ensembles and orchestral combinations, consisted of one keyboard instrument, such as the harpsichord, plus one or more bass instruments, such as the cello, viola da gamba, string bass or bassoon. As in singing-with-accompaniment, the two linear elements of instrumental monody had two different functions; the primary declamatory or melodic elements resided in the top line, while the harmonic and structural elements, along with a

vital balance to the soprano part, resided in the continuously present and constant bass (hence the name: basso continuo or, in English, "thorough-bass" or "ground bass"). The separation of the functions of the treble and the bass, which gave harmonic responsibility and rhythmic momentum to the basso continuo, opened the treble for exploration of the solo. (The harmonic function of the bass kept it from the melodic freedom of the solo line). During the baroque era, there was a tendency to have the bass and soprano instruments prominent with a rather thin sound in the middle range, thus producing a phenomenon usually called "polarity of outer voices." This polarity was brought about partly by the predominance in the baroque orchestra of high-pitched instruments (flutes, for example) and low-pitched instruments (such as the cello and bass).

d) Meter and Rhythm. The 17th and 18th centuries witnessed the development of "modern" (as opposed to medieval or Renaissance) ideas concerning meter, time signatures, tempi. Meter became a combination of beats into groups of twos, threes and fours; these beats were grouped into a regular pattern of measures or bars by giving accents ("metric accents") to the first beat of each group. These metric groupings of beats, with the first beat accented, were separated from one another by bar lines. The metrical scheme of each composition (or movement) was indicated by its time signature (for example: $\frac{4}{4}$; $\frac{2}{2}$; $\frac{3}{4}$), with the upper figure of the time signature indicating the number of beats in each bar. The lower figure indicated the value or length of

the note, or beat: 𝅗𝅥 (half note) = 2; ♩ (quarter note) = 4, and so on. The most common metric groupings were those of two beats (duple time or duple meter), three beats (triple meter) or four beats (quadruple time). The speed or frequency with which the musical beats occurred was referred to as the tempo of the piece and was indicated both by the time signature (or, more precisely, by the lower figure of the time signature) and by such verbal designations as allegro (fast) and adagio (slow).

In baroque music, the rhythmic movement or pulsation of the measure (or series of measures) was generally maintained by some figure of accompaniment in the bass. The most noticeable aspect of the rhythmic quality of music during the period is the repetition of rhythmic patterns; the continuity of flow during the slow movement; the emphasis placed upon the metric pulse in the rapid movements. In baroque music, one meter (duple, triple, quadruple) or one time signature is used throughout a movement just as one tempo (fast/slow) is sustained throughout a movement.

Insofar as the order of movements was concerned, it was the Italian (as opposed to the French) overture, detached from opera, that was to furnish the model for the baroque symphony or concerto: fast introductory movement; slow, expressive interlude; final quick movement. (The four-movement, or "modern" form of the symphony, became normal after c. 1765). The two basic types of tempo designations were, however, adagio (slow) and allegro (fast); as previously mentioned, these two tempi (or movements) represented the two basic moods or "affections," while calling

for essentially different styles of performance. The first movement, allegro, had an animated and stimulating character in order, no doubt, to summon the attention of the audience; the contrasting slow movement (the slow tempo precludes any considerable length) was of a lyrical nature, expressive and melodious; the final movement was in fast time. According to the modern metronome, slow tempos have 60 (or fewer) beats per minute (the slow tempo in Indian music, vilambita, has approximately the same speed; each beat is said to last about one second); moderate tempos have from 60 to 80 beats per minute; fast tempos contain more than 80 beats per minute.

The "passive session" follows the baroque principles of balance and symmetry, the appeal to the spirit (or the "affections") The choice of music for the séance shows a predilection for contrast, in that use is made of contrasting instruments, dynamic levels, movements and moods. The slow movements, over which the language dialogues are acted out, feature a sustained melody in the violin or string section (with the violin or strings emulating the emotion or mood of the human voice) and a steady bass accompaniment beating a rhythm of 60 beats per minute or one beat per second.

Immediately following the "active" part of the séance, there is a musical interlude of some two minutes which serves as an introduction to the "passive" or "concert" part. No language material is read during these two minutes. One excerpt favored by the Institute of Suggestology for the "opening movement" is

the initial Sarabande or Aria from Bach's Goldberg Variations which, according to musical legend, were written to cure the insomnia of a certain Count Kaiserling. The attention of the students is summoned by a moderate tempo (that of the human pulse), a graceful, stately air, a complex rhythm with an accent on the second beat of the bar, unified dynamics (the piece is played on the harpsichord, as opposed to the piano, in the Institute "recording"). The students are gradually led into the state of rest necessary for the "passive" perception of the language materials during the "concert."

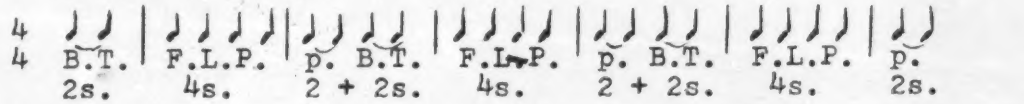
The language dialogue for the day is read over a background of slow movements from baroque instrumental music and the reading and the musical accompaniment begin immediately following the conclusion of the musical interlude or introduction. To avoid monotony and/or too great familiarity with the piece (or pieces), different slow movements are chosen for each "concert." It is not the intention of the Institute's program planners that the students should doze off, in the manner of North American businessmen attending a concert nor, on the other hand, should the pieces be so well-known and "hummable" that they distract unduly from the reading of the language materials.

The slow movements for use in the "concert" are usually excerpted from the concerti grossi of Corelli, Handel, Vivaldi, Bach and Telemann, representative baroque composers who favored the use of a melodic line over a ground bass. To give but one example: the slow movements of Vivaldi's The Seasons--four in

all--may be taken out of their respective concerti and "strung together," one after the other, to form a "pastoral" sequence. Each slow movement chosen is characterized by one main key, one basic meter, one major theme, one "affection" or mood: lyrical, expressive, meditative. Each adagio or slow movement has a tempo of 60 beats to the minute (i.e., one quarter note or equivalent lasts one second). Each "excerpt" features a sustained melody in the violin or stringed-instrument section played over a rhythmic bass accompaniment, thus creating a combination of lyrical emotion or spirituality and a precise "natural" rhythm, that of the clock or a slowed-down human pulse. Within a given sequence of slow movements, in order to give some variety to the proceedings, there are usually changes in key or in mode (major/minor) from one slow movement to the next. There is often an alternation in rhythm from the duple meter of one adagio to the triple meter of the next slow movement and, of course, each slow movement has a different air or "tune." In spite of these differences in melody, mode and meter, however, each slow movement has the same pace (MM 60) and, essentially, the same meditative mood or "gentle affection." The cumulative effect of these slow movements (the number used depends on the length of the dialogue and on the length of each slow movement chosen) may be compared to the "charm" or irresistible impression created by the repetition and development of one emotion in the Indian raga (not to mention the complicated rhythmic structure of Indian music). The succession of baroque slow movements contributes to the state of

relaxation and meditation (the "alpha state") that is necessary for student "absorption" of the language materials.

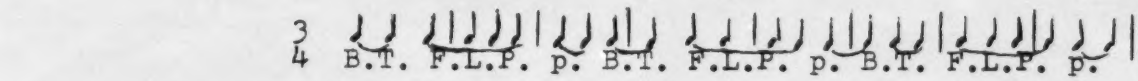
The teacher is expected to maintain the "correct" rhythm of the language dialogues over the musical background of calm, pleasant, soft and slow-moving music while, at the same time, giving each phrase of the appropriate dialogue an inspiring or emotional tone--one that accords with the meaning of the phrase being read. Assuming that the slow movement is in compound double time ($\frac{4}{4}$), there would be four quarter notes, or equivalent, to the bar. Since, with a metronome speed of 60, each quarter note has the value of one second, each bar in $\frac{4}{4}$ time would make up four seconds--just enough time for the reading of the foreign language phrase, on the one hand, or the Bulgarian translation and a pause, on the other. To make a total of 24 seconds (or three phrases in the foreign language with accompanying Bulgarian translations at eight seconds per group), we would need six bars in $\frac{4}{4}$ time. The distribution of the Bulgarian translation (always read first), the foreign language phrase and the "pause that refreshes" would be as follows:



(B.T. = Bulgarian translation; F.L.P. = foreign language phrase; p. = pause; s. = seconds)

In $\frac{3}{4}$ time (an example of triple meter), the assignment of language materials is somewhat more complicated, as there are only three quarter notes or equivalent (i.e., three seconds) per measure.

However, $\frac{3}{4}$ time makes for better "phrasing" as eight bars (the usual equivalent of two musical phrases) make up the 24 seconds needed for the reading of three foreign language phrases with their Bulgarian translations. The following divisions might arise in $\frac{3}{4}$ time:



While maintaining the proper rhythm, the teacher acts out the dialogue so that the emotion of the text accords with that of the music: lyrical, pleasant, meditative, expressive, and so on.

While listening to the slow movements, the students continue to breathe in the same 2:4:2 (inhale/suspend/exhale) rhythm as before, thus coordinating their breathing not only with that of the language dialogues but also with that of the music. Breath (or breathing), intelligence (or concentration) and the rhythm of the music are all united in the "passive" part of the "session" as they are in Indian music and meditation.[24] The students' eyes are closed during the "concert"; they are <u>not</u> supposed to fall asleep (a decided temptation if one is taking a night course after a hard day's work at the office !) While they do not necessarily repeat mentally the foreign words and phrases as in the "active session," the students imagine the scene for themselves (thus following the "inner" concentration or meditation of Yoga) while listening to the melody (or mood) and breathing with the rhythm of the music. Because of the lyrical and rhythmic music, the artistic and rhythmic rendering of the text by the teacher, the rhythmic deep breathing and meditative state of the

students, the language materials appear to be memorized or absorbed "effortlessly." Although this language learning process looks easy, in actual fact, a tremendous amount of work and preparation has been involved in the séance; both teachers and students have been specially trained for their respective roles and it is only because they fulfill them so well that their performances appear effortless or passive.

The final excerpt of the "concert" (which lasts about 30 minutes in all) is a fast cheerful allegro of some two minutes, over which no language material is read. To contrast with the rich sonority and/or brilliance of the stringed instruments featured in the slow movements, a joyful end to the language class is provided by the clear, bright sound of a virtuoso flute piece in a major key taken from the flute sonatas or concertos of Bach, Handel, Vivaldi or Telemann. This flute solo stimulates and refreshes the students after a séance lasting about an hour (not to mention a language class of some three to four hours). (The three kinds of music chosen for the "concert" may be compared to the three types of intonation used in the "active session": straight-forward introduction; soft and meditative interlude; loud and cheerful finale). At the conclusion of the "concert," the students leave the classroom in good spirits and with the knowledge that they have already done their homework insofar as the memorization of vocabulary, dialogues and grammar is concerned.

Dr. Lozanov and his colleagues have found that Suggestopedia speeds up the assimilation of a foreign language and that, because

of the relaxation session, course members feel little or no fatigue after a lengthy class. (Indeed, the physical and mental health of students is usually improved as a result of taking a language course at the Institute). Vocabulary and grammar are learned easily without the intense, conscious effort normally required for memorization or rather, because the students' powers of concentration are heightened (especially during the séance), their memorization of the material is greatly accelerated. Students are able to converse easily after a very short period of time (three to four days) and, according to experiments conducted by the Institute staff, they are able to recall their verbal knowledge on tests administered up to a year after the course has been taken.

In Hungary, memorization of language dialogues has been greatly aided by tapes of the séances which the students play at home on a specially designed tape-recorder that switches off automatically at night and then, in the manner of a clock-radio, wakes the owner up in the morning. The material-for-memorization may be played several times, automatically, both in the morning and in the evening when the student is in an "altered state," i.e., between sleep and full consciousness. For North American students, who are much more addicted to television viewing than their Bulgarian counterparts (and probably more visually oriented as well), the séance (or rather, the "active" part of it) could be videotaped so that they could see the language dialogues acted out as often as necessary for complete memorization.

NOTES

1 Suggestopedia makes frequent use of the "trinity." The language class has three parts; new material is repeated three times (once in a traditional manner and twice during the séance); phrases are read in groups of three; three different intonations are used during the "active" séance; during the "passive" or "concert" part of the "session," three different movements from baroque instrumental music are used.

2 Originally the Mauger-Gougenheim method was utilized for parts I and II of the "suggestopedic cycle," according to the prescribed pattern: review of material learned during the previous lesson; explanation of vocabulary and content; reading of the appropriate passage; grammatical explanations and written work. See: G. Mauger and G. Gougenheim, Le français élémentaire, 2 vols. (Paris, 1955-56); A. Saint-Georges, Instructions pédagogiques pour l'emploi du français élémentaire, 1er livret (Paris, 1961); J.-L. Frérot, Instructions pédagogiques pour l'emploi du français élémentaire, 2e livret (Paris, 1965).

3 For a parallel development in the United States, see Professor Laurence Wylie's course at Harvard, "Communicating with the French," in which nonverbal, as well as verbal communication is emphasized. The course is described by Ann Banks in her article, "The French have a gesture for it," which appeared in the September 1974 issue of Harvard Magazine (pp. 38-43).

4 "Soviet researchers have long centered attention on the projection part of ESP. They consider that the sender as well as the receiver is a psychic." (Sheila Ostrander and Lynn Schroeder, Handbook of Psi Discoveries (New York, 1974), p. 144).

5 See "How to Send Thought Telepathically," Handbook of Psi Discoveries, p. 153.

6 Mircea Eliade, Yoga, Immortality and Freedom, trans. Willard R. Trask (Princeton, 1969), p. 48.

7 Handbook of Psi Discoveries, p. 166.

8 Handbook of Psi Discoveries, p. 157.

9 See B.K. Anand, G.S. Chhina and Baldev Singh, "Some Aspects of Electroencephalographic Studies in Yogis," Altered States of Consciousness, ed. Charles T. Tart (New York, 1969), pp. 503-506.

10 In all Yoga treatises and manuals, the Savasana pose and accompanying relaxation of the body is recognized as leading to rest and relaxation. This posture gives the nervous system complete rest. The circulation of the blood is in complete equilibrium and its distribution is regular. The circulation in the veins becomes easier. The heart is relieved of stress; nerves and muscles are soothed; high blood pressure is reduced; fatigue is removed. According to some Yoga texts, ten minutes' rest in this posture, with the breathing slowed down and thought concentrated on rest, is more valuable than a full night's sleep.

11 Whether the body is perfectly relaxed or not can be tested by telling someone to lift, after a stipulated period, either the forearm or a leg to a certain height and then to let it go. If the body is in a truly relaxed condition, the limb raised will fall to the ground like a dead-weight.

12 In his thesis, Suggestology (Sofia, 1971), Dr. Lozanov frequently refers to the active passivity of Savasana relaxation. See also Selvarajan Yesudian and Elisabeth Haich, Yoga and Health (New York, 1953), pp. 149-50.

13 According to Yoga and Health (pp. 53-54), inhalation is composed of the following three interconnected phases: 1) by moving the diaphragm, we slowly push the abdomen outwards. Merely expanding the abdomen has caused air to flow into the lower part of the lungs. 2) In the second phase of this breathing, we spread our lower ribs and the middle part of our thorax, so that little by little the air streams into our middle lungs--hence the term "middle breathing." 3) The third rhythm in the inhalation is the full arching-out of the chest. With this motion we draw in as much air as we can get into our expanded lungs. In this last phase, we draw in our abdomen so that it can act as a support for the lungs and, at the same time, so that the upper lobes of the lungs can fill up with air. The last rhythm is thus a completed "upper breath." There should be no interruption or break in this glide from one movement to the next. Indeed, seen from the side of the body, the "correct" Yoga breath appears to be a single, slow, wavelike movement from the abdomen upward. When exhaling, the air is let out in the same sequence in which it was admitted.

14 Eliade, Yoga, Immortality and Freedom, pp. 55-56.

15 Eliade, Yoga, Immortality and Freedom, p. 58.

16 Eliade, Yoga, Immortality and Freedom, p. 68.

17 Alain Daniélou, Yoga, The Method of Re-Integration (New York, 1955), pp. 88-89.

18 Handbook of Psi Discoveries, pp. 146-47.

19 As in the two parts of the Lozanov séance, the two divisions of a Binary movement imply: a) Statement; b) Response. In simple Binary form, the statement is in the tonic key, modulating to the dominant; the response is in the tonic key throughout or in the dominant key modulating to the tonic. In more developed Binary movements, typical of the majority of those occurring in the suites, for example, of Bach, Handel et al, we find the following: A) Opening matter in tonic, modulating to dominant, in which key this part would conclude with some well-marked cadence bars. B) Opening matter of (A) reproduced to some extent, starting from the dominant key; the music passes eventually--after a certain amount of modulation--to the tonic key, with a reproduction of cadence-bars of (A), now transposed into the tonic. (Stewart Macpherson, Form in Music [London, 1930], pp. 249-50).

20 See Indian music which, like all truly modal music, is built on the independent relationship of each note to the tonic. (Alain Daniélou, Northern Indian Music [New York, 1969], p. 23).

21 See, for example, Gāndharva (sacred or celestial music) in Daniélou, Northern Indian Music, p. 87.

22 "Indian music, like Arabian and Persian, always centres around one particular emotion which it develops, explains and cultivates, upon which it insists, and which it exalts until an impression is created on the listener which is almost impossible to resist. The musician can then, if his skill be sufficient, lead his audience through the magic of sound to a depth and intensity of feeling undreamt of in other systems." (Daniélou, Northern Indian Music, p. 91).

23 Diatonic scale materials are notes forming part of the ordinary scale of the mode or key as opposed to the chromatic scale where notes foreign to the mode or key are produced by the use of accidentals: sharps and flats.

[24] See Indian music where musical sound is called Nāda and is said to result from the union of physical breath with the fire of intellect: Na=breath; da=fire of intellect.